



à Madame la Princesse  
MARCELLINE CZARTORYSKA  
née Princesse Radziwiłł !

# POLNISCHE LIEDER

VON

## FR. CHOPIN

für die Violine mit Piano

übertragen

von

## STAN. VON TABOROWSKY.

Op. 9.



Pr. cplt.

Nº 1. Mädchens Wunsch

Pr. M1. ....

Nº 4. Meine Freuden

Pr. M1. ....

„ 2. Was ein junges Mädchen liebt

„ „ 1. ....

„ 5. Mir aus den Augen

„ „ 1. ....

„ 3. Eine Melodie

„ „ 1. ....

„ 6. Melancholie

„ „ 1. ....

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(ROB. LIENAU.)

Wien, Carl Haslinger, q<sup>dm</sup> Tobias.

*with Anst. C. B. Radziwiłł.*

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10595

III Mus-  
A

## N° 1. Mädchens Wunsch.

(CHOPIN.)

St.v. Taborowsky, Op. 9

Andantino.

Violine. *p*

PIANO. *Andantino.* *pp* *ten.* *p* *ped.*

*pp* *tr* *pp* *sempre pp* *poco accel. cresc.* *tr*

*f* *tr* *ped.*

*a tempo* *p* *accel. e cresc.*

*poco rit.* *p* *accel. e cresc.* *cresc.*



First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *f*, *pp*, *mf*, *rit.*, and *p*. It includes a trill marked *tr* and a section labeled *II. III.* with fingerings 1 2 1 3. The lower staff (bass clef) has a bass line. The system concludes with a *pp* marking and the instruction *Ped.* (Pedal).

Second system of musical notation, marked *Allegretto.* The upper staff (treble clef) features a melodic line with trills (*tr*) and a *tr* marking. The lower staff (bass clef) provides a harmonic accompaniment.

Third system of musical notation. The upper staff (treble clef) continues the melodic line with trills (*tr*) and a *tr* marking. The lower staff (bass clef) continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff (treble clef) features a melodic line with trills (*tr*) and a *tr* marking. The lower staff (bass clef) provides a harmonic accompaniment. The system concludes with a *ff* marking and the instruction *8<sup>va</sup> a. l.* (8va a. l.). The system concludes with a *ff* marking and the instruction *Ped.* (Pedal).



sibi. Jag. 8<sup>va</sup> ad lib.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase marked *ff*. The piano accompaniment (grand staff) features a series of chords and arpeggiated figures, with trills (*tr*) indicated above the right-hand part. The key signature is one sharp (F#).

Second system of musical notation. The vocal line continues with a melodic phrase marked *ff*, followed by a measure marked *f* and a final measure marked *p*. The piano accompaniment includes a section marked *ten.* (tension) and a measure marked *ped.* (pedal). The key signature remains one sharp.

Third system of musical notation. The vocal line features a series of trills (*tr*) and a melodic phrase. The piano accompaniment is marked *dolce* (softly) and includes a section marked *ped.* (pedal). The key signature remains one sharp.

Fourth system of musical notation. The vocal line continues with a melodic phrase marked *f*. The piano accompaniment features a series of chords and arpeggiated figures, with a section marked *f* (forte). The key signature changes to two sharps (F# and C#).



The musical score is written for piano and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

**System 1:** The first system features a treble and bass staff. The treble staff has a melodic line with trills and slurs. The bass staff has a harmonic accompaniment. Dynamics include *fz* (forzando), *p* (piano), and *mp* (mezzo-piano). A trill is marked with *tr*.

**System 2:** The second system continues the melodic and harmonic development. Dynamics include *cresc.* (crescendo), *ffz* (forzando fortissimo), *fz* (forzando), and *f* (forte). A trill is marked with *tr*.

**System 3:** The third system includes a tempo change to *a tempo*. Dynamics include *molto cresc.* (molto crescendo), *ff* (fortissimo), *ffz* (forzando fortissimo), *dim.* (diminuendo), *poco rit.* (poco ritardando), *p* (piano), and *morendo* (morendo). Trills are marked with *tr*.

**System 4:** The fourth system includes specific performance instructions for different parts: *III. Lage.* (III. Lage), *IV.* (IV.), *III. Saite.* (III. Saite), *tr* (trill), *II. III. IV.* (II. III. IV.), and *rall.* (rallentando). Dynamics include *pp rit.* (pianissimo ritardando), *rit.* (ritardando), and *pp rit.* (pianissimo ritardando). Trills are marked with *tr*.



Für Violinspieler \* **Anthologie** \* Für Violine & Klavier

**100** Konzertstücke & Vortragstücke & Salonstücke **100**

Herausgegeben und gespielt von **Willy Burmester, Gustav Hollaender, Paul Juon, Theobald Rehbaum, August Wilhelmj u. A.**

★ *Anthologie of 100 Pieces for Violin and Piano, newly edited by celebrated masters.* ★

*l* — leicht (easy), *m* — mittelschwer (medium), *s* — schwer (difficult).

- |   |           |      |
|---|-----------|------|
| 1. Bach. <i>Arie aus der D dur-Suite (Burmester)</i> . . . . .              | <i>m.</i> | 1,—  |
| 2. Wilhelmj. <i>Schwedische Melodie</i> . . . . .                           | <i>m.</i> | 2,—  |
| 3. Juon. <i>Berceuse, op. 28 No. 3</i> . . . . .                            | <i>m.</i> | 1,50 |
| 4. Boccherini. <i>Menuett (Rehbaum)</i> . . . . .                           | <i>l.</i> | 1,—  |
| 5. Sibelius. <i>Melisande</i> . . . . .                                     | <i>l.</i> | 1,50 |
| 6. Hollaender (Gustav). <i>Walzer, op. 38 No. 10</i> . . . . .              | <i>m.</i> | 1,—  |
| 7. Chopin. <i>Meine Freuden. Lied</i> . . . . .                             | <i>m.</i> | 1,—  |
| 8. Simon. <i>Berceuse</i> . . . . .   | <i>m.</i> | 1,—  |
| 9. Strauss (Sohn). <i>Nachtfalter-Walzer, op. 157</i> . . . . .             | <i>l.</i> | 1,50 |
| 10. Schumann. <i>Abendlied, op. 85 No. 12</i> . . . . .                     | <i>m.</i> | —,80 |
| 11. Rameau. <i>Gavotte (Burmester)</i> . . . . .                            | <i>m.</i> | 1,—  |
| 12. Maether. <i>Mai-Walzer</i> . . . . .                                    | <i>l.</i> | 1,—  |
| 13. Krall. <i>Wiegenlied und Gavotte, op. 5 II</i> . . . . .                | <i>l.</i> | 1,50 |
| 14. Meyerbeer. <i>Krönungsmarsch</i> . . . . .                              | <i>l.</i> | 1,—  |
| 15. Offenbach. <i>Musette</i> . . . . .                                     | <i>m.</i> | 2,—  |
| 16. Kol Nidre (E. D. Wagner, op. 44 No. 1) . . . . .                        | <i>l.</i> | 1,—  |
| 17. Chopin. <i>Etude (Fmoll), op. 25 No. 2 (Burmester)</i> . . . . .        | <i>s.</i> | 1,—  |
| 18. Schubert. <i>Menuett (Burmester)</i> . . . . .                          | <i>l.</i> | 1,—  |
| 19. Eban. <i>Wiegenlied, op. 85</i> . . . . .                               | <i>m.</i> | 2,—  |
| 20. Bach. <i>Siciliano (Wilhelmj)</i> . . . . .                             | <i>m.</i> | 1,50 |
| 21. Rosas. <i>Über den Wellen. Walzer</i> . . . . .                         | <i>l.</i> | 2,—  |
| 22. Hirsch. <i>Andante religioso, op. 23</i> . . . . .                      | <i>l.</i> | 1,—  |
| 23. Weber. <i>Ouverture „Preciosa“</i> . . . . .                            | <i>m.</i> | 1,—  |
| 24. Martini. <i>Gavotte (Burmester)</i> . . . . .                           | <i>m.</i> | 1,—  |
| 25. Hofmann. <i>Venezianisches Ständchen</i> . . . . .                      | <i>m.</i> | 1,50 |
| 26. Ernst. <i>Elegie</i> . . . . .  | <i>s.</i> | —,80 |
| 27. Schwedischer Tanz. (Juon op. 36 No. 8) . . . . .                        | <i>m.</i> | 1,50 |
| 28. Hollaender (Gustav). <i>In der Mühle, op. 38 No. 4</i> . . . . .        | <i>m.</i> | 1,50 |
| 29. Fink. <i>Bärentanz, op. 3 No. 3</i> . . . . .                           | <i>l.</i> | 1,—  |
| 30. Weber. <i>Adagio (Burmester)</i> . . . . .                              | <i>l.</i> | 1,—  |
| 31. Chopin. <i>Nocturne (Hdur), op. 32 No. 1 (Wilhelmj)</i> . . . . .       | <i>m.</i> | 1,50 |
| 32. Petersen. <i>Romanse, op. 4</i> . . . . .                               | <i>m.</i> | 1,50 |
| 33. Gossec. <i>Gavotte (Burmester)</i> . . . . .                            | <i>l.</i> | 1,—  |
| 34. Hellmesberger. <i>La Mélancolie</i> . . . . .                           | <i>m.</i> | 1,50 |
| 35. Wagner. <i>Heilige Christfreude, op. 54 No. 3</i> . . . . .             | <i>l.</i> | 1,50 |
| 36. Bach. <i>Adagio (Wilhelmj)</i> . . . . .                                | <i>m.</i> | 1,50 |
| 37. Strauss (Vater). <i>Loreley-Rhein-Klänge, Walzer, op. 154</i> . . . . . | <i>l.</i> | 1,—  |
| 38. Juon. <i>Romanse aus op. 7</i> . . . . .                                | <i>m.</i> | 1,—  |
| 39. Schubert. <i>Am Meer (Jansa)</i> . . . . .                              | <i>m.</i> | —,80 |
| 40. Kontsky. <i>Le Réveil du Lion, op. 115</i> . . . . .                    | <i>m.</i> | 2,—  |
| 41. Suk. <i>Albumblatt, op. 6</i> . . . . .                                 | <i>m.</i> | 1,50 |
| 42. Haydn. <i>Romanse (Rehbaum)</i> . . . . .                               | <i>m.</i> | 1,—  |
| 43. Gumbert. <i>O bitt' Euch, liebe Vögelein</i> . . . . .                  | <i>l.</i> | 1,50 |
| 44. Beethoven. <i>Menuett (Burmester)</i> . . . . .                         | <i>m.</i> | 1,—  |
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| 50. Peters. <i>Andante, op. 9</i> . . . . .                                 | <i>l.</i> | 1,—  |
| 51. Golde. <i>Preussenmarsch</i> . . . . .                                  | <i>l.</i> | 1,30 |
| 52. Chopin. <i>Nocturne (As dur), op. 32 No. 2 (Wilhelmj)</i> . . . . .     | <i>m.</i> | 1,50 |
| 53. Paganini. <i>Romanze (Wilhelmj)</i> . . . . .                           | <i>m.</i> | 1,50 |
| 54. Beethoven. <i>Deutsche Tänze (G. Hollaender)</i> . . . . .              | <i>m.</i> | 4,—  |
| 55. Spohr. <i>Pastorale aus op. 147</i> . . . . .                           | <i>m.</i> | 1,—  |
| 56. Händel. <i>Menuett (Burmester)</i> . . . . .                            | <i>m.</i> | 1,—  |
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| 58. Haydn. <i>Aria con Recitativo (Rehbaum)</i> . . . . .                   | <i>m.</i> | 1,—  |
| 59. Graben-Hoffmann. <i>500000 Teufel-Polonaise, op. 32</i> . . . . .       | <i>l.</i> | 1,50 |
| 60. Beethoven. <i>Romanse (Fdur), op. 50</i> . . . . .                      | <i>s.</i> | —,60 |
| 61. Tschalkowsky. <i>Kanonetta aus dem Violinkonzert</i> . . . . .          | <i>m.</i> | 1,—  |
| 62. Mozart. <i>Menuett (Burmester)</i> . . . . .                            | <i>m.</i> | 1,—  |
| 63. Haydn. <i>Adagio cantabile (Rehbaum)</i> . . . . .                      | <i>m.</i> | 1,—  |
| 64. Heller-Ernst. <i>Feuillet d'Album</i> . . . . .                         | <i>l.</i> | 1,50 |
| 65. Bach (C. Ph. E.). <i>La Complaisante (Burmester)</i> . . . . .          | <i>m.</i> | 1,—  |
| 66. Haydn. <i>Serenade</i> . . . . .  | <i>l.</i> | 1,—  |
| 67. Nicolai. <i>Die lustigen Weiber (Jansa)</i> . . . . .                   | <i>m.</i> | 1,50 |
| 68. Hollaender (Alexis). <i>Gavotte, op. 40 No. 2</i> . . . . .             | <i>m.</i> | 1,—  |
| 69. Weber. <i>Aufforderung zum Tanz, op. 65</i> . . . . .                   | <i>m.</i> | 1,30 |
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| 71. Kuhlau. <i>Walzer (Burmester)</i> . . . . .                             | <i>l.</i> | 1,—  |
| 72. Rossini. <i>Ouverture „Der Barbier von Sevilla“</i> . . . . .           | <i>m.</i> | 1,—  |
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| 91. Spohr. <i>Barcarole, op. 135 No. 1</i> . . . . .                        | <i>m.</i> | 1,—  |
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| 93. Bayer. <i>Pagoden-Polka</i> . . . . .                                   | <i>l.</i> | 1,20 |
| 94. Weber. <i>Ouverture „Der Freischütz“</i> . . . . .                      | <i>m.</i> | 1,—  |
| 95. Strauss (Vater). <i>Radetzky-Marsch, op. 228</i> . . . . .              | <i>l.</i> | —,80 |
| 96. Rehfeld. <i>Berceuse, op. 33</i> . . . . .                              | <i>m.</i> | 2,—  |
| 97. Juon. <i>Rondo, op. 28 No. 4</i> . . . . .                              | <i>s.</i> | 3,—  |
| 98. Schumann. <i>Von fremden Ländern</i> . . . . .                          | <i>l.</i> | 1,—  |
| 99. Grazioli. <i>Menuett (Burmester)</i> . . . . .                          | <i>l.</i> | 1,—  |
| 100. Mozart. <i>Larghetto (Wilhelmj)</i> . . . . .                          | <i>m.</i> | 1,50 |